



WELCOME TO EAST 15 MA ACTING

ESSENTIAL PREPARATIONS FOR YOUR FIRST TERM

I am delighted that you have taken the decisive step of committing to our intensive process of artistic and professional training and look forward to working with you alongside our excellent team of experts in voice, movement, media, song, and the skills of acting.

The first and most important preparation we ask of you is in the way you approach the training: with the attitude of the professional artist you aspire to become. We assume that you are hungry to discover how you can realise your potential as an actor and that you are ready to work with rigour and discipline to do so. Add to this the joy you feel when you act and a genuine interest in other people and that's all you need to start with!

Term 1 is foundational, grounding the core elements of your work as an actor in seminal texts and fundamental skills; Term 2 is about advanced text, research, and imagination – building the rich substance of your work through further scene study, and creative improvisation; and Term 3 is about the rigour of creation – rehearsal, production, and performance.

Please read the following information carefully, it details everything you need to do in advance of starting at East15. Once you are registered, you will have free access to the full list of recommended reading, watching, and listening but below you will find the essential preparation. If you are keen to read, research or prepare more generally, you can refer to the separate list of recommendations.

You must ensure that you are with us from the very start – Welcome Week is a crucial week in your training that you need to attend in full. Don't hesitate to get in touch with any questions you may have between now and then, and remember to look after yourself. You have chosen a demanding, 12-month programme of training; please arrive fit, healthy, and mentally fresh.

Tim Supple

Head of MA Acting

Preparation for Acting Training

Purchase the following book, which you will need regularly throughout the year and for many years to come:

Actions: The Actor's Thesaurus by Marina Caldarone

For your work with James Barnes, Acting Tutor, from the list below, choose *two* plays to read (2-3 times if you can) and note your thoughts on them: what moments within those worlds spark your imagination? What themes and characters stand out to you?

Who's Afraid of Virginia Wolf' by Edward Albee

'A Glass Menagerie' by Tennessee Williams

'A View from the Bridge' by Arthur Miller

'A Raisin in the Sun' by Lorraine Hansberry

'Short Eyes' by Miguel Pinero

Preparation for Voice Training

From **Christina Gutekunst**, Head of Voice (Loughton):

I hope this finds you well and having a nice summer!

My colleague **Jonathan Mulquin** will be starting your voice-into-text training in the autumn and I look forward to picking up from him in the spring. He requires that you:

1. **Read the text below and prepare the highlighted section for your first voice session:** it is from the epic poem *Samson Agonistes* by John Milton. Know what it is about, understand it, but you don't have to learn it by heart.
2. **Listen to the 30-minute podcast 'Cautionary Tales, Season 1, Episode 8:** Bowie, Jazz, and the Unplayable Piano'. Available on Apple Podcasts, Spotify, and BBC. Get ready for the start of the course by reflecting on how to manage the challenges you face during the creative process. This will gear you up to hit the ground running.

Preparation for both Acting and Voice Training

In advance of your first sessions with both James Barnes and Jonathan Mulquin, **prepare two pieces of text, each 2 minutes maximum in length:**

1. **A neutral piece of text, *not connected to the plays listed above*** telling a story *you want to tell*. It could be an entirely new piece; a speech from a play you identify with/want to explore, a poem (Spoken Word), and even a song (that you're comfortable 'singing' a Capella). Above all, the text should resonate with you and capture something you feel strongly about at this point in your life.
2. **One of your audition monologues**, either contemporary or classical, that you would like to work on more.

We will work with these in Week 1 and start with your vocal identity to celebrate the *authentic and unique voice* in you:

- Speak in your own accent. Speak in the way you need to speak to tell the story of your chosen text.
- Know who you are speaking to and how you want to change them through the words.
- If you are a speaker of English as a second language, you can choose to speak either text in your own language as well as in English.

Preparation for Movement Training

For your movement and embodiment-based Somatic Acting work with **Christina Kapadocha**, you will be working in a way that complements your core acting material. You do not have to prepare anything additional. In the initial sessions you can use your audition character to work on self-awareness and embodiment of change through the character's physicality and inner life.

Preparation for Contextual Studies

In Term 1, Contextual Studies will focus on key theatre traditions and practitioners from across history. With your tutor, **Louis Emmitt-Stern**, you will be studying **Sophocles' *Oedipus The King*** in week 2. If you want to get ahead before teaching begins, read the play over the summer. Please read the Frank McGuinness translation, which is [available on Drama Online](#).

Key dates for your diary:

5 th October 2026	First day of Term One
18 th December 2026	Last day of Term One
11 th January 2027	First day of Term Two
25 th March 2027	Last day of Term Two
12 th April 2027	First day of Term Three
2 nd July 2027	End of Summer Productions
12 th -30 th July 2027	Show-reel Filming Project
6 th September 2027 tbc	Return for final projects and Professional Preparation
6 th October 2027	Final day of MA Course

Essential Clothing, Equipment, and Expenses

Please refer to the Equipment list for more detail

What you need for day one:

- Black, logo free clothing that you can move in (enough outfits to last you a week) plus a way to keep hair out of your face (hairband)
- Skin-tight, slip-on black footwear (eg dance pumps) as **optional** alternative to bare feet desired (NOT socks)
- A recording device - most people download Apps on smartphones
- Water Bottle
- Yoga mat (thin with grip)
- Book/pads - whatever you enjoy taking notes in - NOT phones or tablets plus pens/pencils

What you need to budget for:

- Clothing and objects for Living History/MAP, scene-study, filming projects, rehearsal: a great deal can be found in local charity shops or borrowed from/shared with colleagues at East15
- Course and production texts
- Research costs: travel, visits, experiences, consumables, printing etc
- Tickets for shows

Professional costs – not mandatory but hard to avoid!

- Equity membership
- Spotlight membership
- Headshots (professional quality)

We understand that money can be tight and we can advise you in more detail if required, as to potential costs from previous experience and on ways to minimize costs where possible.

That's it for now. **Watch as much acting as you can** – live if possible but also on screen. Tune in as an artist and look with the desire to understand...if you are excited by the work of any individual actor or group or production then investigate and find out what you can about them or it.

Other than that...have a great summer and see you here, soon!

Text for Voice Training

Read this for context

*Mess. Occasions drew me early to this City,
And as the gates I enter'd with Sun-rise,
The morning Trumpets Festival proclaim'd
Through each high street: little I had dispatch't
When all abroad was rumour'd that this day
Samson should be brought forth to shew the people
Proof of his mighty strength in feats and games;
I sorrow'd at his captive state, but minded
Not to be absent at that spectacle.
The building was a spacious Theatre
Half round on two main Pillars vaulted high,
With seats where all the Lords and each degree
Of sort, might sit in order to behold,
The other side was op'n, where the throng
On banks and scaffolds under Skie might stand;
I among these aloof obscurely stood.
The Feast and noon grew high, and Sacrifice
Had fill'd their hearts with mirth, high cheer, & wine,
When to their sports they turn'd. Immediately
Was Samson as a public servant brought,
In their state Livery clad; before him Pipes
And Timbrels, on each side went armed guards,
Both horse and foot before him and behind
Archers, and Slingers, Cataphracts and Spears.
At sight of him the people with a shout
Rifted the Air clamouring their god with praise,
Who had made their dreadful enemy their thrall.
He patient but undaunted where they led him,
Came to the place, and what was set before him
Which without help of eye, might be assay'd,
To heave, pull, draw, or break, he still perform'd
All with incredible, stupendious force,
None daring to appear Antagonist.
At length for intermission sake they led him
Between the pillars; he his guide requested
(For so from such as nearer stood we heard)
As over-tir'd to let him lean a while
With both his arms on those two massie Pillars
That to the arched roof gave main support.
He unsuspecting led him; which when Samson
Felt in his arms, with head a while enclin'd,
And eyes fast fixt he stood, as one who pray'd,
Or some great matter in his mind revolv'd.
At last with head erect thus cryed aloud,*

Familiarise yourself with this to work on:

“Hitherto, Lords, what your commands impos'd

I have perform'd, as reason was, obeying,
Not without wonder or delight beheld.
Now of my own accord such other trial
I mean to show you of my strength, yet greater;
As with amaze shall strike all who behold.”
This utter'd, straining all his nerves he bow'd,
As with the force of winds and waters pent,
When Mountains tremble, those two massie Pillars
With horrible convulsion to and fro,
He tugg'd, he shook, till down thy came and drew
The whole roof after them, with burst of thunder
Upon the heads of all who sate beneath,
Lords, Ladies, Captains, Councillors, or Priests,
Their choice nobility and flower, not only
Of this but each *Philistian* City round
Met from all parts to solemnize this Feast.
Samson with these immixt, inevitably
Pull'd down the same destruction on himself;

The vulgar only scap'd who stood without.